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Deliverable 5.1 INTERIM REPORT ON STAKEHOLDER STRATEGIC MANAGEMENT IN THE CULTURAL FIELD (AIX-MARSEILLE) Part 4. Strategic Territorial Diagnosis 3 (STD 3)

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INTERIM REPORT ON STAKEHOLDER STRATEGIC MANAGEMENT IN THE CULTURAL FIELD
(AIX-MARSEILLE)

Part 4. STD3

COGOV - Grant Agreement No. 770591



**Co-Production and Co-Governance: Strategic Management,
Public Value and Co-Creation in the Renewal of Public
Agencies across Europe**

Deliverable 5.1

**INTERIM REPORT ON STAKEHOLDER STRATEGIC
MANAGEMENT IN THE CULTURAL FIELD (AIX-MARSEILLE)**

Part 4.

Strategic Territorial Diagnosis 3 (STD 3)

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I. FOCUS ON THE ORGANIZATIONAL LOGICS: MONOGRAPHIC APPROACH – VIGNETTES FOR A REPRESENTATIVE SAMPLE OF PROFESSIONAL ACTORS (STD3)

The objective of this third STD is to propose vignettes of organizations that illustrate exemplary collective and participatory projects. As such, we have decided to focus on event and festival activity in the metropolis.

We propose here to explain and justify the choice to work on the festival activity (1.1.). We will then show that the cultural strategy currently adopted by this territory is based on the endowment of a territorial portfolio of cultural events (1.2. and 1.3.).

1.1. Festivals: artistic, cultural and creative actions which are both territorial and participative

Festivals are at the crossroad of two sectors of activity: the arts, culture and creation sector and the event sector. As such, they are particularly interesting to analyse, as they concentrate the specificities of these two sectors (Arezki, 2019).

On the basis of the contingency factors that we have already mentioned, Arezki (2019) proposes a definition of festival organisation that we notice in the following box.

Box 1: Definition of festival organisation

A festival is a recurrent planned event whose main theme is arts, culture and creation. It has at the heart of its activity, the production and/or dissemination of an artistic creation, which will be the festival's identity thread. It is in a competitive, unstable and uncertain market.

As a true territorial phenomenon, the festival is an instrument of territorial cultural strategies, which calls for "public action". It takes shape in a territorial portfolio of cultural events and involves an heterogeneity of stakeholders. As an instrument of territorial public action, it is the result of inter-organizational relations around a linchpin actor. Thus, the festival project is anchored in a territory and contributes to its sustainable territorial attractiveness.

The festival is at the heart of an ephemeral/sustainable dialectic. Indeed, as a semi-temporary organisation each edition is different (ephemeral action) and the organisation relies on a pulsation mechanism to ensure its recurrence (sustainable action).

Adopting mostly the associative status, the festivals tend to have an adhocratic structure and a management by project.



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As pluralistic organisations, festivals are characterised by three different worlds which tend to be found in two antagonistic couples: managerial logic versus artistic logic (approach by the activity sector) and managerial logic versus social logic (approach by legal status). This leads to different perceptions of the organisation and its objectives. They can generate conflicts, and these couples show different heterogeneous professional groups: intermittent workers in the entertainment industry, cultural mediators and event managers. While the intermittent workers and cultural mediators respond to a professional logic, event managers are closer to organisational expertise. Moreover, human resources, whether permanent or temporary, can have different statuses.

Finally, it should be noted that the success of a festival project depends on the cooperation and mobilisation of heterogeneous actors.

(Arezki, 2019: 110-111)

The point to be developed is the relationship that these organisations have with territorial stakeholders. To do this, we propose to expose the reticular character of the festivals. The adjective "reticular" comes from network and refers to what relates to or has the form of a network" (Grenier, 2008: 39). A network is an "object of global analysis of the interaction of at least two legally distinct enterprises; it is characterized by various criteria, such as the number of enterprises interacting, the nature of the interrelationships, the level of contractualization of commitments, the assets specific to the network, etc." (Douard, Heitz, 2003: 24).

Festivals are organizations opened on their territory (Arezki, 2019). In this sense, they will work with various stakeholders and operate in a networked way (Salaun, 2016, 2014). Moreover, Salaun (2014) explains that "it is legitimate to liken the organization of a festival to a network structure" (Salaun, 2014: 62), because a festival is the result of the activity of several organizations with a recurrent linchpin actor who ensures the steering of the festival and its recurrence (Salaun et al., 2016). Thus, a festival is marked by "the existence of several actors, technically interdependent but legally and financially independent, who act in concert on the same value chain" (Salaun, 2014: 62).



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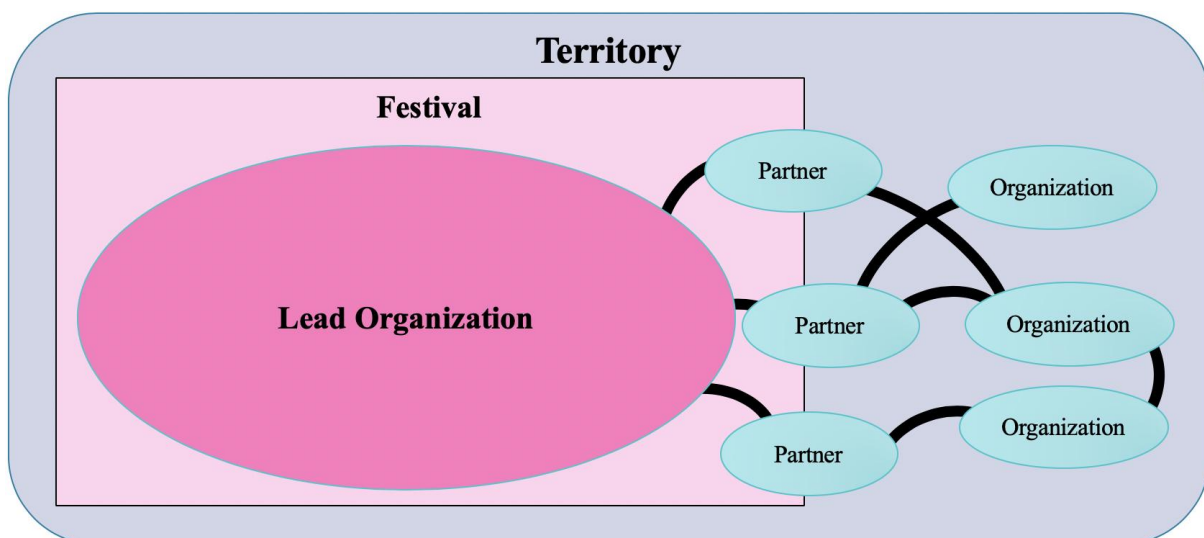
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It is by activating spatial¹ and organizational² proximities (Gilly, Torre, 2000; Bouba-Olga, Grossetti, 2008) that a festival project works with its partners (Arnaud, 2014, 2012).

Finally, let us add that the festival is similar to a nucleic network. This form of network explains that "a core or linchpin firm mobilizes different partners around it during the project, this assemblage then enabling it to cover the entire value chain of a good or service (...) It is built from distinct legal and organizational envelopes, the second of which are broken down and recomposed according to the projects and coexist within the network" (Rorive, 2005: 123).

The following figure schematizes the reticular character of festivals. A festival is carried by an organization that will establish close relationships with different partners. It is thus the result of the joint work of these organizations.

Figure 1. The networked nature of festivals



Source : Arezki (2019 : 83)

¹ Spatial proximity refers to "separation in space and links in terms of distance" (Bouba-Olga, Grossetti, 2008 citing Gilly, Torre, 2000: 12-13).

² Organized proximity refers to "economic separation in space and links in terms of the organization of production" (Bouba-Olga, Grossetti, 2008 citing Gilly, Torre, 2000: 12-13).



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Festivals are an instrument of public action, and as such they will belong to a territorial portfolio of cultural events (TPCE).

1.2. The territorial portfolio of cultural events: a strategy aiming at sustainable territorial attractiveness

Faced with territorial competition on an inter- and infra-national scale (Serval, 2015) and with the intention of attractiveness (Soldo, 2018), the territories must build up a portfolio of events in order to stand out from their competitors (Getz, 2007). More specifically, festivals are mobilised in a cultural strategy, that of a territorial portfolio of cultural events (Arnaud, Soldo, 2015). It is a question of public territorial organisations setting up a panel of cultural events in order to provide a cultural event offer for stakeholders (Arnaud, 2012). The management of a portfolio "must ensure the overall coherence of a strategy for cultural events and contribute to the strengthening of sustainable territorial attractiveness" and is based on a selection process for event projects (Arnaud, Soldo, 2015: 118). Festivals have a main place in these strategies, as they are events that have powerful positive effects, particularly on tourism (Getz, Paige, 2012).

Once the selection of events has been made, the public stakeholder manages the portfolio in order to ensure its coherence and implementation (Arnaud, 2012). It will then accompany or even help the event structures using various tools.

Table 1. Tools for implementing the TPCE

Material Incentives	Pooling and provision of places Pooling of administrative and technical resources
Governance Terms Strategic Component	Production of "umbrella" events (small-scale support events) and co-construction with stakeholders Consideration of emerging local initiatives
Governance Terms Operational Component	Implementation of a collaborative platform Support for the professionalization and harmonization of practices

Source: Arnaud, Soldo (2015: 125)



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1.3. The TPCE: the special cultural strategy of the Aix-Marseille Provence metropolis

In 2020, the territory of the Bouches du Rhône (which excludes two communes of the metropolis) has 124 festivals, the second department where the festival offer is the most plethoric (the first being the department of Paris with its 188 festivals). By extension, the metropolis of Aix-Marseille Provence is the second French territory where we find the most festivals (n=125).

Moreover, the territory is multiplying international mega cultural events such as MP 2013 European Capital of Culture, MP 2018 which celebrates the five years of MP 2013, or for this year, Manifesta 13 the European Nomadic Biennial.

Finally, it should be noted that these different events, festivals and mega events are institutionalised as the metropolis has a communication and major event department. Linking communication with events shows a territorial attractiveness target.

Festival events are thus carried by cultural, artistic and creative organisations which doubly embody the emergence of collaborative and participative projects thanks to the involvement of various stakeholders on the territory and the socio-economic impacts in terms of attractiveness.

II. THREE VIGNETTES OF PARTICIPATORY EVENT-BASED PROJECTS

We propose three vignettes of participative projects. The methodological format, initially planned, has undergone some modifications. Indeed, as we explained in the theoretical, conceptual and methodological framework, this diagnosis is intended to be an empirical exploration. In this sense, and based on the results of STD 2, we have adapted the format of the vignettes.

After a short description of each organization, we described the process of construction of the artistic, cultural and creative action and we explained and illustrated the terms of



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stakeholder participation in each phase. We chose three cases where participation is in the DNA of the project.

The first vignette focuses on the presentation of a cultural project of territory, based on a plethoric offer of cultural events (2.1.). The second concentrates on the mediation actions of a festival (2.2.). Finally, the last one focuses on volunteering in a festival (2.3.).

2.1. Vignette A. The cultural project of the town of Velaux: the portfolio of cultural events as a support for stakeholder participation³

The town of Velaux is a commune of the Aix-Marseille Provence Metropolis and is located in the former EPCI of the Pays Salonais. In order to promote the internal attractiveness of its territory, the town has several cultural activities. Nevertheless, its strategy is based on cultural events through the direct management of a creation and diffusion space created in 2011: Nova Velaux.

Table 2. General characteristics of the cultural project of Velaux

Contingency Factors		Case Application
Identity Factor	Artistic Discipline	All types
Territorial Factor	Metropolitan Area	Aix-Marseille Provence Metropolis
	Commune	Rural Commune
Time Factor	Age	9 years
	Broadcasting Time	Annual Programming
Organisational Factor	Legal Status	Communal Equipment

Source: Authors

We will come back here to the different phases of the territory's cultural project. Thus, we will explain how the stakeholders participate in the cultural actions of the town.

³ Data are taken from the paper by Arezki et al (2018).



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Table 3. Analysis of the participation of stakeholders in the cultural project of the territory of Velaux

Design	<p>The cultural project encompasses, by definition, all cultural, artistic and creative actions rooted in the territory. It thus mobilizes all the living forces that feel involved and concerned. The administrative support of the project is solidly based on a strong political will of participation of all the actors of the territory.</p> <p>The definition of the territorial project is initiated by the territorial manager. The latter, with the agreement of the political decision-maker, carries out a study of the needs of the stakeholders of the territory in order to define its strategic intention because for him "<i>a local cultural policy cannot be made without a project that integrates all the actors of the territory and especially the citizens</i>". This needs study, which samples a heterogeneous set of stakeholders internal to the territory (citizens, cultural associations, social associations, primary schools, secondary schools, retirement homes, etc.), makes it possible to identify the needs and resources of the territory in order to improve the production of the local cultural offer, as illustrated by the territorial manager: "<i>our cultural offer must be designed for the citizens, because this is the purpose of a public service, and even more so in a public cultural service, which must promote access to culture for all</i>". Moreover, it favors the <i>empowerment</i> of stakeholders because by participating in the study, they can influence the strategic intention of the manager, further strengthening the democratic anchoring of the territory's cultural project.</p>
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Implementation and Production	<p>The implementation of the cultural project is based on the production of cultural activities. These can take different forms, such as a festival co-produced by the cultural service, a group of artists and schools in the area. The latter aimed to introduce citizens to digital arts.</p> <p style="text-align: center;">The different actions of the digital arts festival as an example</p> <table border="1" style="width: 100%; border-collapse: collapse; margin: 10px auto;"> <thead> <tr> <th style="width: 25%;">27/05/2015</th> <th style="width: 25%;">28/05/2015</th> <th style="width: 25%;">29/05/2015</th> <th style="width: 25%;">30/05/2015</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">First Clic</td> <td style="text-align: center;">Hackons l'école</td> <td style="text-align: center;">Cir'conférence</td> <td style="text-align: center;">Reset</td> </tr> <tr> <td style="vertical-align: top;"> <ul style="list-style-type: none"> - Circuit Bending workshop and improvisation session - Exhibition and vernissage - Electronic concert </td> <td style="vertical-align: top;"> <ul style="list-style-type: none"> - Visit of the exhibitions by the schools of the commune </td> <td style="vertical-align: top;"> <ul style="list-style-type: none"> - Conference with ARCADE - Debate: "Digital technology as a tool for change". - Exhibition - Performance: "Irascible Triangles" by the artist Yro Yto </td> <td style="vertical-align: top;"> <ul style="list-style-type: none"> - Exhibition - Closing of the festival: Live of Cyril B - citizen aperitif - Happening on the square in front of the municipal broadcasting equipment - Performance " Des Corps de Ville " </td> </tr> </tbody> </table> <p style="text-align: center; margin-top: 10px;">Source: adapted from the website and social network accounts of the cultural service</p> <p>Thus, the cultural offer is co-produced with local actors (artists, cultural associations), which implies a pooling of tangible (e.g. financial) and intangible (e.g. human) resources. In this respect, the programmer explains that there are "<i>a whole host of workshops and mediation activities carried out by associations in the city, schools and a whole host of other actors</i>". The events enable</p>	27/05/2015	28/05/2015	29/05/2015	30/05/2015	First Clic	Hackons l'école	Cir'conférence	Reset	<ul style="list-style-type: none"> - Circuit Bending workshop and improvisation session - Exhibition and vernissage - Electronic concert 	<ul style="list-style-type: none"> - Visit of the exhibitions by the schools of the commune 	<ul style="list-style-type: none"> - Conference with ARCADE - Debate: "Digital technology as a tool for change". - Exhibition - Performance: "Irascible Triangles" by the artist Yro Yto 	<ul style="list-style-type: none"> - Exhibition - Closing of the festival: Live of Cyril B - citizen aperitif - Happening on the square in front of the municipal broadcasting equipment - Performance " Des Corps de Ville "
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	<p>networking between the various stakeholders in the area (for example: citizens meet artists, but also associations, who themselves meet artists, etc.) and involve governance integrating multiple heterogeneous actors (artists, service providers, intermittent workers in the entertainment industry, etc.). To illustrate our point, the territorial manager explains for the governance of the festival mentioned above: "<i>we have determined with the collective upstream the objectives and the modalities of working together</i>". Let us also add that in order to meet the needs of the citizens of the town, a preferential rate exists for them, and also for some audiences (students, RSA beneficiaries, etc.). This citizen orientation is also characterized by the participation in cultural activities of groups usually excluded from events (e.g. groups of residents of retirement homes). Within the framework of the festivals mentioned above, a quota of places offered by the town hall has been defined for a home for people with disabilities. In addition, citizens can also be actors in cultural production, such as the creation of a travelling play with pupils from the local secondary school. The implementation of the cultural project thus requires strong steering by the commune's cultural service and close coordination between the stakeholders, which is illustrated by the regular mobilization of team-building tools but also by the pooling of resources.</p>
Evaluation	<p>Concerning the evaluation of the cultural project of the territory, the manager wished to co-construct and co-produce it with a group of students of Master 2 in management of organizations and cultural events of AMU. The objective of this study is to obtain the representations that citizens have of the cultural project, but also to evaluate their satisfaction, through different methods (e.g. interviews, questionnaires or drawing for children). The evaluation makes it possible on the one hand to assess whether the needs identified during the territorial diagnosis have been met, but also to identify possible new needs. It is a new way for the territory to evaluate and the territorial manager explains that he has "<i>the will to rub shoulders with a new experience</i>" which he knows will be "<i>necessarily rich in lessons</i>" by mobilizing the students' human capital.</p>



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2.2. Vignette B. Participatory mediation: a support for the democratization of artistic, cultural and creative actions. The case of the Marseille Festival⁴

This second vignette focuses on the mediation actions of the Marseille Festival.

Mediation actions represent an important link in the value chain of artistic, cultural and creative activities. "*These actions make it possible to put the artistic content accessible to a wide audience, more or less distant*" (Arezki, 2019: 46).

These actions are supported by mediators. They are part of the "profession of cultural democratization" (Peyrin, 2005: 1), have a strong professional identity (Peyrin, 2005) and are intended to "*encourage the collective appropriation of different forms of art and heritage*" (Aubouin et al., 2010: 1). However, "*although mediation activities are the subject of a broad consensus, they are still poorly integrated within cultural organizations and institutions and are generally carried out by professional actors with precarious employment conditions, uncertain status and forms of recognition*" (Aubouin et al., 2010: 1).

It should also be noted that they are part of the strategic priorities of the Ministry of Culture, insofar as French-style cultural policies pursue democratizing goals (Vergès, 2018).

We propose here to analyze the modes of stakeholder participation in the mediation actions of the Marseille Festival. It is a multidisciplinary festival that takes place in July for 3 weeks and 4 weekends: dance (as a priority), theatre, music, cinema, exhibitions, performances, meetings and parties.

To begin with, we propose to present this festival. The following table summarizes its main characteristics.

⁴ The data are taken from Arezki's thesis (2019).



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Tableau 4. Caractéristiques générales du Festival de Marseille

Contingency Factors		Case Application
Identity Factor	Artistic Discipline	Dance and other disciplines
Territorial Factor	Metropolitan Area	Aix-Marseille Provence Metropolis
	Commune	Marseille
Time Factor	Age	21 years
	Broadcasting Time	3 weeks
Organisational Factor	Legal Status	Association

Source: Arezki (2019: 271)

Co-construction is an integral part of the DNA of this festival. In this respect, the words of the festival director illustrate a strong anchoring on the territory and a willingness, through this, to participate in the social aspect of sustainable territorial attractiveness.

"It is a high point of imagination and artistic and citizen creation. We are constantly creating temporary communities and temporary shared spaces, at the heart of which are the artists and their creations, but also the exchange and sharing between artists, audiences in the plural sense of the word, and cities and societies, with the ambition of contributing to the future of an art form, certainly, but also to the future of a city and its communities (...) there are very multiple links, very concrete, in any case this name is probably the starting point of everything, so we really decided to put it at the centre of our commitment and of the artistic project and even if it's an artistic project with a strong international dimension, it doesn't mean that these international choices don't start from the local context and therefore the local, international link is very important. Then, what are the specific links, there are the young, emerging, a little more established artists of the city with whom we work, there is a permanent work with audiences in the plural sense, there is the fact that we put creation more and more at the centre of the artistic project, when I say creation, I am talking first of all about our creations, of creations with the city, its citizens, its contents, its issues (...) and



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then there is the fact that the city, its urban landscape, its public spaces, but even more important its people, its populations and its contents, its realities, that all this increasingly nourishes the artistic project, the creations, and what we share with the inhabitants".

In this respect, he is multiplying projects that follow this logic, like Bepart and Marsalb.

Table 5. Examples of non-mediated participatory projects at the Marseille Festival

BE PART – Beyond Participation: a European project for co-creation with citizens.	BE PART is a multidisciplinary cooperation project that aims to experiment with forms of participation at the intersection of issues of power, politics, spaces and publics. It will bring together, during 4 years, 10 European and non-European partners working in different contexts, rural and urban, with different missions and economic realities; international festivals, theatres, residential spaces, cultural centers, museums and cultural organizations.
Marslab	MarsLab is a forum for interaction, discussion and networking for young local artists working in different disciplines. It allows them to enrich their creative approach via in-depth discussions with the artists involved in the Festival.

Source : Website

To echo the results of STD 2, the Festival also practices collective technical projects. As such, its value chain is fragmented in that it has a lot of spaces of diffusion. More particularly, if the festival offices and the ticket office are in two separate areas, let us also note that the festival invests eighteen diffusion spaces throughout the city, as the following verbatim indicates: *"there is the fact that institutionally we are an itinerant festival, without a place of our own, we are permanently in exchange, in partnership with many partners, cultural places, the city".*

Finally, and as the following verbatim show, the Festival works with an heterogeneity of stakeholders, from large companies such as the television channel ARTE to the local associative network.

"And so we'll say that I work to put the festival in contact with the actors of this city in all fields, that is to say that they can be elected officials, they can be association leaders (...) to



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establish new partnerships with actors in the field who are close to our interests, to our issues, that is to say, well, if there is an association, a women's group that works on the defence of the rights of Afro-descendants or things".

"I work for the public relations department. I started at the festival in 2015 from an internship to develop a whole solidarity ticketing service. So there are actions in the field of social and disability. On the one hand, there are subsidies, financing, places that are made available to structures that work in the social field in (name of the city) or in the field of disability. So the idea is to create links with future audiences who are not in the venues to come to the shows for a symbolic 1 euro. So the main partners are ARTE, but after the town halls in the area, they buy a quota of seats and it is from this mission that I started at the festival".

We now propose to focus on the mediation aspects, the central object of the vignette.



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Table 6. Analysis of stakeholder participation in the mediation actions of the Festival de Marseille

<p>Design</p>	<p>The mediation actions are based on the artistic line of the festival.</p> <p>The latter has a central programming around contemporary dance. While the latter remains the main artistic discipline, the festival has opened up to other disciplines such as theatre and photography, as the following verbatim shows: <i>"Okay, it's a three-week highlight in the summer, right now. The schedule is multidisciplinary but very much centered around dance and more specifically the question of the body, more than dance itself, that's it, multidisciplinary, because there is also theatre, music and round table meetings. But also multidisciplinary, because today artists are working more and more in different disciplines and so they offer shows and creations that are really... the boundaries are becoming finer and finer, there are even more of them. That's one of the elements of the project"</i>.</p> <p>Moreover, it should be noted that this schedule is also rooted in the Mediterranean geographical and cultural context. <i>"All that, I think it's part of the identity of the Marseille Festival, that dimension today. And it's also a festival that effectively, with a programming today that no longer neglects contemporary creation from the southern hemisphere, well... also brings a new, fresh movement and then for me, it's also a kind of intellectual hygiene for the inhabitants of this city, both those who are not necessarily from the southern hemisphere, but who need us to open their eyes to the fact that, Not everything was invented in the West and not everything is being invented today in the West and also for the people who come from the Mediterranean and Africa and who, quite rightly, can sometimes feel that there is a contempt for their origins or at least for the cultures from which they come and then a real, how shall I say, very narrow, very folkloric vision. It is also said that there is a role to be played in this in a form of recognition of cultural objects, cultures and people as well"</i>.</p> <p>Note that citizen participation is possible during the design phase. For this reason, the festival has set up a council of spectators: the FESTIV'ALLIÉS. This council is <i>"a space for reflection and action to increase the power of action of citizens within the Festival, and that of the Festival among citizens"</i>. In this second case, the artistic resources are also varied and the administrative structure encourages a collaborative dynamic. It should also be noted that the logistical conditions are marked by a high degree of roaming,</p>
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	<p>which gives even more flexibility in implementing the action.</p>						
<p>Production and implementation</p>	<p>Here, we propose to expose the different aspects of mediation and relationship to the public that the Festival of Marseille proposes. The aim of these mechanisms is to open up and renew the public.</p> <ul style="list-style-type: none"> - The cultural charter <p>Indeed, the festival has a solidarity ticketing service at 1 €, which allows "<i>people in precarious or disabled situations to benefit, via relay structures, from easier access to all the shows in the Marseille Festival programme</i>". This solidarity ticketing service is based on a cultural charter. "<i>The Cultural Charter exists thanks to ARTE - main support, the prefecture and Marseille City Halls from 1-7, 4-5, 6-8, 9-10, 11-12, 15-16 arrondissement</i>" (festival website). This system is based on structures in the social, educational and medical fields, showing the networked nature of the approach. It also shows how important it is to formalize the approach through the elaboration of a cultural charter as an essential component of the festival's DNA.</p> <ul style="list-style-type: none"> - Educational and cultural programme <p>The Festival de Marseille offers tours to introduce young people in schools to dance, music and theatre performances. These performances are aimed at schoolchildren, junior high school, high school and university students. As such, it offers three school mediation courses, each consisting of creation workshops, mediation and a performance.</p> <p style="text-align: center;">School mediation schemes</p> <table border="1" style="margin-left: auto; margin-right: auto; border-collapse: collapse;"> <thead> <tr> <th style="padding: 5px;">On-Scene Tour</th> <th style="padding: 5px;">Backstage Tour</th> <th style="padding: 5px;">Wink Tour</th> </tr> </thead> <tbody> <tr> <td style="padding: 5px;">5 workshops 3 mediation sessions 1 performance</td> <td style="padding: 5px;">3 mediation sessions 1 performance</td> <td style="padding: 5px;">1 mediation session 1 performance</td> </tr> </tbody> </table> <p style="text-align: center;">Source : Website</p>	On-Scene Tour	Backstage Tour	Wink Tour	5 workshops 3 mediation sessions 1 performance	3 mediation sessions 1 performance	1 mediation session 1 performance
On-Scene Tour	Backstage Tour	Wink Tour					
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The festival also proposes specific actions for the student audiences of the University of Aix-Marseille. Indeed, *"the Festival de Marseille is a partner of the Marseille proud of its students programme and the Carte Culture of Aix-Marseille University, and offers regular on-campus mediation sessions"* (festival website).

Beyond the student public, they also offer specific actions for teachers. *"Since 2017 the Festival has involved local teachers and researchers in the "Festival of Ideas", a programme of events, conferences, readings and workshops with writers and academics"* (festival website).

- Ensuring the accessibility of the festival to all

The festival offers adapted shows in French sign language for the deaf audience, but also uses other means to meet the needs of the visually impaired, mobility-impaired and hearing-impaired audience.

Accessibility features of the festival

For hearing impaired visitors	For sight-impaired visitors	Disabled visitor
Videos in French sign language on the website. Stages and events with signing facilities. SMS ticketing for the hearing impaired. Audio induction loops for the hearing impaired.	Audio descriptions Touch tours.	Disabled access to all festival venues.
A brochure designed to be used by all, with short, simple texts and clear information on accessibility on every page		
Free specialist mediation		
Inclusive workshops		
1 € donation per ticket (Cultural Charter)		

Source : Website



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	<p>Finally, it should be noted that the festival also has a meeting place between the public, the artists and the work teams. <i>"That's one of the new things that has happened since the director has been here, it's this famous HQ which is a place where we can all meet, all of us, that means the admin' management team, the artists, the technicians, the public. Everyone can be there at the same place, at the same time or not at the same time and it will be a place that leads to that"</i>.</p> <p>Coordination and solidarity management are two essential tools in the implementation of the festival that contribute to its influence and its anchoring on the territory.</p>
Evaluation	<p>As in the previous vignette, the festival would like to work with a group of students to propose a plural and innovative evaluation protocol.</p> <p>This evaluation aims to identify whether the festival manages on the one hand to renew its audience and on the other hand to reach a distant audience.</p> <p>A project for the co-production of the study was to be carried out, but it was aborted.</p>



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2.3. Vignette C. Volunteering as a mean of participation in artistic, cultural and creative actions.
The case of the Charlie Jazz Festival⁵

The third and final vignette proposes to focus on another mode of participation: volunteering. Volunteers are people who devote part of their time, without being paid, to the activities of an association. This is a preferred mode of citizen participation in festivals (Cabral, Krane, 2018).

In this vignette, we wish to illustrate how citizens, through volunteering, can participate in artistic, cultural and creative action. To do so, we will focus on the case of the Charlie Jazz Festival.

The following table gives the main characteristics of the festival.

Table 7. General characteristics of the Charlie Jazz Festival

Contingency Factors		Case Application
Identity Factor	Artistic Discipline	Contemporary Music
Territorial Factor	Metropolitan Area	Aix-Marseille Provence Metropolis
	Commune	Rural Commune
Time Factor	Age	21 years
	Broadcasting Time	3 days
Organisational Factor	Legal Status	Association

Source : Arezki (2019 : 213)

Here we show how volunteering enables citizen participation in the design, implementation and evaluation of the festival activity.

⁵ The data are taken from Arezki's thesis (2019).



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Table 8. Analysis of citizen participation in the Charlie Free Festival

<p>Design</p>	<p>The festival is one of the activities offered by the association. The latter offers several activities around jazz, the historical activity of which is the creation of a jazz club.</p> <p><i>"So when I was director of cultural affairs, we were 7 friends who loved jazz and in fact we created the association, that's it. When I was director of cultural affairs, I took care of it a little bit, but as a volunteer, to set up this structure. (...) We are first and foremost a jazz club. For us it was, when we founded it, we had, we quickly got a place from the municipality and it was to have a jazz activity all year round. To have a jazz club. In jazz, it's a regular activity, roughly every week, in a place where you can listen to live jazz in a very friendly and lively way, as jazz was in the fifties and sixties in the United States with the clubs in New York. So that's what it was like. That's what starting up is, that's the club".</i></p> <p>The proposal to add a festival to the association's portfolio of activities is the result of three factors:</p> <ul style="list-style-type: none"> - (1) a wish to increase access to culture. <p><i>"The festival would give the opportunity to see renowned artists who cannot be seen in venues because the venues are too small, because economically we cannot do it."</i></p> <p><i>"But there is also a part which tries to bring, to widen the perimeter and it is also a moment of meeting with our public since the public of the festival, which is now almost national since 3-4 years and even more this year when people came from Brittany, Lille, Lyon it is more regular, from Toulouse to listen to the festival. It also allowed us to widen this geographical perimeter even more "</i></p> <ul style="list-style-type: none"> - (2) a wish to increase the scope of the artistic programme. <p><i>"Then, like any club, at some point, I'm going to go a bit harder, that is to say that we always want to, the hall could contain 80, 100 people and we always want to, I put myself in the place of my colleagues, since I'm not the one who initiated the creation of this festival, but I put myself in their shoes, we always want to show a bit of the big names that we can't program at the club. So the idea of a festival is always</i></p>
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	<p><i>there."</i></p> <p>- (3) a wish to perpetuate the association and to respond to institutional pressures.</p> <p><i>"But that wouldn't be enough to perpetuate its existence because financially it wouldn't be enough and the institutions would say "Wait a minute, we're not going to finance a small association that hosts an evening for 200 people, ten or fifteen times a year, but a festival that brings people in the middle of summer, that brings 2200-3000 people, that's what it is, that's what it is". (...) I would say that the attendance rate is important, it's the priority because making a festival and intimate music is good, but it's more experimental. There is still public support; the public authorities that put public money into it expect that there will be an audience."</i></p> <p>For each edition the administrative and artistic director of the festival makes a programming proposal to his team (two people), to the members of the association (6 people) and to the eleven administrators. The portage of the festival remains internal in this first stage of the project and the financial resources, apart from the revenues, are public.</p>
<p>Production and Implementation</p>	<p>Citizen participation is strongest during the production phase. As such, the festival also relies on 44 one-off volunteers who will only intervene for the festival and will not get involved in the annual activities. It should be noted that the volunteers are considered to be real human resources and participate in solidarity-based management, in part, on the mobilization of team animation tools.</p> <p><i>"All this to say that it's also very important because it means that the public is welcomed by a small team of employees and volunteers too, so in terms of human resources for me it's an integral part of the identity of the festival"</i>.</p> <p>The following verbatim illustrate the fact that volunteers have important missions on all operational aspects of the festival.</p> <p><i>"So I was in charge of the customers' bar. There's a bar for professionals and a bar for clients"</i>.</p> <p><i>"I was a vehicle for the artists. I would pick them up at the airport, bring them back to the festival site and bring them to their accommodation"</i>.</p> <p><i>"So I was at the ticket control at the entrance, actually scanning tickets"</i>.</p>



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Evaluation	<p>The evaluation of the project focuses primarily on the study of audiences. The latter is carried out by a volunteer administrator with statistical skills.</p> <p>It should be noted that occasional volunteers will participate in the evaluation by distributing paper questionnaires.</p>
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